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Dave Marsh, one of today's most respected music critics, is associate editor of *Rolling Stone*. Among his best-selling books is the highly praised *Born to Run: The Bruce Springsteen Story*.

The late Bea Feitler won countless awards for her art direction of *Harper's Bazaar*, *Ms.*, *Rolling Stone*, and others. She was equally acclaimed for her work in book design.

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A Featured Selection of the Literary Guild

ELVIS

TEXT BY
DAVE MARSH

ART DIRECTION BY
BEA FEITLER

A Rolling Stone Press Book **Times** BOOKS

the ugly questions of audience safety that have plagued the band ever since a tragic 1979 concert in Cincinnati at which eleven Who fans were crushed to death.

Each night, Shea was packed with 70,000 fans who paid sixteen dollars apiece to see the Who, the Clash and David Johansen. While seating in the stands was reserved, 12,000 "festival"-type tickets had also been sold for standing room on the field. Predictably, most of this crowd surged toward the security barrier at the front of the stage, and squads of security personnel worked feverishly to extricate panicked young fans from the roiling throng before they collapsed from exhaustion or lack of air, or were trampled underfoot.

"It was incredible," said Robert Marino, 19. "I was within thirty feet of the stage, and I dropped a lighter and couldn't bend down to get it. You couldn't even breathe fresh air, 'cause there was all this body heat. I'm five foot eight, and I was on my tiptoes trying to breathe. Three people next to me were carried away. Then I started getting really sick, and as I was walking away through the people, I blacked out. It really scared me. I sat down in an opening, and then it was fine."

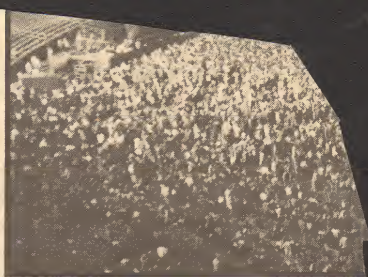
"I was really terrified," said Fred Stoller, 24. "We were like sardines. I kept trying to squat down to rest a little, but you couldn't move. I literally stood up for five hours. A few people who had passed out were carried out by their friends. They just had to push

passed around over the heads of the crowd, and the [security] guys grabbed him and pulled him down. Cincinnati? Yeah, that was on everyone's mind."

"There were no fire aisles or anything," said Bobby Allen Brooks, 30. "The Who were lucky, I think, to get away without... I mean, they've already had the worst incident. It didn't happen this time, but I don't see why they would even chance it."

But promoter Ron Delsener, discussing the crowding at the front of the stage, said, "There was less of it in New York than there was in Philadelphia and Buffalo. We made sure we had a low barrier in front so we could just scoop 'em up, bring them over the barrier, let them relax, give them a little water, give them some oxygen and throw 'em right back out in the crowd again."

The Who's opening-night show at Shea was blasted by the *New York Post* with a screaming red-and-white headline on the front page of the next day's edition: SHEA WHO SHOW TURNS INTO RIOT. Inside was an overheated report: "Trampling, crowd-crushing, bottle-tossing and scattered brawling" were pandemic. "Witnesses said trouble started around eight p.m., when thousands of fans stranded outside the sold-out stadium



About 70,000 people filled Shea each night

Men at Work Australia

By David Fricke

NEW YORK CITY

MEN AT WORK hardly look like a band that's seen its first single and album go Top Ten. In fact, with their hard, chiseled features and scruffy workaday threads, this group of Australians

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